

HANDEL AND HAYDN SOCIETY

HARRY CHRISTOPHERS
ARTISTIC DIRECTOR



HANDEL MESSIAH

**NOVEMBER 29, 30, & DECEMBER 1, 2013
AT SYMPHONY HALL**

Handel

AND

Haydn

SOCIETY

2013-2014
199TH SEASON



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Welcome to *Messiah*

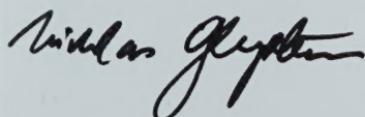
Welcome to the 160th annual performance of Handel's *Messiah*, a work that holds an extraordinary place in the history of the Handel and Haydn Society. H&H first performed selections from the work at its inaugural concert on December 25, 1815, and gave the first complete performance in the United States in 1818. Since 1854 *Messiah* has been performed annually, providing Boston with one of its oldest and best holiday traditions. This weekend we will be recording the iconic work for release in the fall of 2014, allowing audiences to bring home the magic of Handel's oratorio.

As we celebrate the rich history of H&H we also look towards its future. H&H's Karen S. and George D. Levy Educational Outreach program provides music education to more than 10,000 students annually, mainly from underserved communities. The Vocal Apprenticeship Program (VAP), one component of these efforts, comprises five choruses for students in grades 3 through 12. Throughout this weekend, students from the choruses will be caroling in the hall before the concert—I do hope you have a chance to hear them. The students will also perform on December 8 in the VAP Winter Concert at First Parish in Brookline, as well as in the **Holiday Sing on December 14 at Faneuil Hall**. You can find details on page 18 of your program. I encourage you to consider attending; these talented youngsters are the next generation of Handel and Haydn musicians and audience members.

Thank you for being the life of this organization. Your loyalty has made nearly 200 years of music at H&H possible, and will continue to make this music come alive for future generations. Please consider making a year-end gift to help support our artistic and educational initiatives. Your contribution will allow H&H to provide training and education and will ensure that Boston's musical culture continues to thrive for the next 200 years. To make a gift, or to receive more information, contact Meagan McMullen, Associate Director, Annual Giving, at mmcmullen@handelandhaydn.org or 617 262 1815.

I look forward to sharing many more years of *Messiah* with you as we prepare for our Bicentennial in 2015.

Happy holidays,



Nicholas Gleysteen
Chairman of the Board



PHOTO: GRETJEN HELENE
COVER PHOTO: STU ROSNER

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PHOTO: STU ROSNER

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization. H&H will celebrate its Bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music-making. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011) and *Coronation Mass* (2012), as well as *Haydn, Vol. 1* (September 2013) and *Joy to the World: An American Christmas* (October 2013).

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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As of Nov 13, 2013

CHECK OUT OUR NEWEST RELEASES

Haydn, Vol. 1

"Handel and Haydn pulled all this off with vivid color, a crisp attention to detail, and a palpable *joie de vivre* — which is everything in Haydn...."

Thomas Garvey/*The Hub Review*

Concertmaster Aisslinn Nosky's first recording with H&H in Haydn's rarely heard Violin Concerto in G Major, paired with Haydn's elegant Symphony No. 6 and jubilant Symphony No. 82.

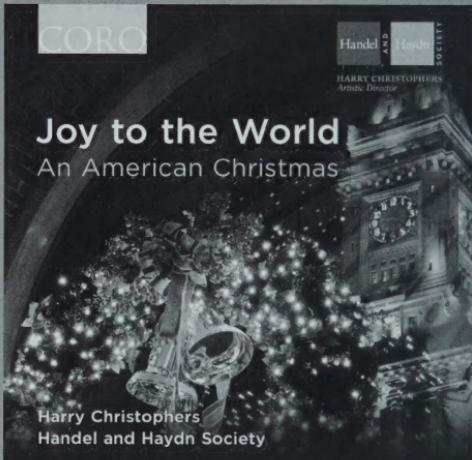


Joy to the World: An American Christmas

"The singing is excellent."

Early Music Review

Harry Christophers and H&H's magnificent Chorus honor the great American choral tradition with a unique selection of carols, including the beloved "Joy to the World."



Haydn, Vol. 1; Joy to the World: An American Christmas; and many other Handel and Haydn Society recordings are available for purchase today at the H&H Shop, located in the Cohen Wing at Symphony Hall, or online at handelandhaydn.org/shop.



PHOTO: STU ROSNER

ARTISTIC DIRECTOR HARRY CHRISTOPHERS, CBE

Harry Christophers is in his fifth season as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H&H have embarked on an ambitious artistic journey towards the organisation's 2015 Bicentennial with a showcase of works premiered in the United States by H&H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 120 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel *Messiah*, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination. Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama and was awarded a CBE (Commander of the Most Excellent Order of the British Empire) in the 2012 Queen's Birthday Honours.



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ARTISTIC DIRECTOR'S NOTE

We begin the Advent season on Sunday, and tradition dictates it is time for Handel's *Messiah*. This outstanding work has survived the test of time and in particular those countless years when Baroque conventions were ignored and replaced with gross romanticisms. Quite frankly, it took a long time for scholarship to take note and restore those conventions. Thankfully over the past few decades, scholars and musicians have been hard at work and there has been a much needed reassessment of performance practice. *Messiah*, ever a flagship for worthy causes, has been at the forefront.

What makes *Messiah* so amazing is its uniqueness. Unique among all Handel's oratorios because it is the only one where the text is solely from the Bible or the Book of Common Prayer. It has an inspired libretto by Charles Jennens; instead of telling a dramatic story, *Messiah* is concerned with prophecy and meditation, with virtually no narrative. When listening to our performance, take note of Jennens' amazing contribution. We need only look back to medieval carols where texts take us from Christ's nativity through to his crucifixion and resurrection but Jennens takes us further—his is a unique journey which takes us from the prophecies of Christ's coming and the Nativity to Christ's suffering, his resurrection, ascension to the Kingdom of God, and finally to that amazing and jubilant epilogue celebrating Christ's redemption and immortality.

Of course it is the chorus who have the bulk of the work to do, but spare a thought for the strings who have only one short duet off all night! It is the soloists who help make each performance of *Messiah* special, so I am delighted to welcome back H&H favorites Gillian Keith, Dan Taylor, Tom Randle, and Sumner Thompson.

I have no doubt that Handel was even more inspired than usual when composing *Messiah*, and I hope that we will do justice to this most exceptional of Baroque masterpieces in a rendition that is faithful to Baroque conventions but also inspirational to you, the listener.



Harry Christophers,

Harry Christophers

PROGRAM

HANDEL *MESSIAH*



Friday, Nov 29, 2013, at 7.30pm

Saturday, Nov 30, 2013, at 3pm

Sunday, Dec 1, 2013, at 3pm

Symphony Hall

Harry Christophers, *conductor*

Gillian Keith, *soprano*

Daniel Taylor, *countertenor*

Tom Randle, *tenor*

Sumner Thompson, *baritone*

Messiah

George Frideric Handel
(1685-1759)

Part the First

INTERMISSION

Part the Second

PAUSE

Part the Third

RELATED EVENTS

Holiday Caroling with the Vocal Apprenticeship Program

Nov 29, 2013 at 6.50pm • Young Women's Chorus

Nov 30, 2013 at 2.20pm • Young Men's Chorus

Dec 1, 2013 at 2.20pm • Youth Chorus

Locations throughout Symphony Hall

After caroling throughout Symphony Hall, students from H&H's Educational Outreach Program will sing carols from the stage 15 minutes before the start of each concert.

The Educational Outreach Program is funded in perpetuity by Karen S. and George D. Levy.

PROGRAM SPONSORS

This program is generously underwritten by Amy S. Anthony and Kathleen & Walter Weld.

The artists' appearances are made possible by the generous support of the following individuals:

Christopher R. Yens & Temple V. Gill, sponsors of *Harry Christophers*, conductor

Deborah & Robert First, sponsors of *Gillian Keith*, soprano

Carolyn & William Aliski and Anneliese & J. Thomas Henderson, sponsors of *Daniel Taylor*, countertenor

Emily F. Schabacker, sponsor of *Tom Randle*, tenor

Kathleen McGirr & Keith Carlson, sponsors of *Sumner Thompson*, baritone

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Todd Estabrook & John Tenhula, sponsors of the *Handel and Haydn Society Chorus*

Anne & David Gergen, season sponsors of *Guy Fishman*, cello

The Handel and Haydn Society Chorus is funded in perpetuity by Jane and Wat Tyler.

TODAY'S PERFORMANCE IS BEING RECORDED FOR COMMERCIAL RELEASE.

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones, texting devices, and other audible devices should be switched off during the concert. If there is an empty seat on either side of you, please make sure the seat is down to prevent it from falling during the performance.

The Handel and Haydn Society is grateful to the Peacewoods Charitable Fund and Peter G. Manson & Peter A. Durfee for supporting the *Messiah* recording.

Photography and recording of any kind are strictly prohibited.

The concert runs approximately 2 hour 55 minutes, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

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ARTIST PROFILES

Gillian Keith, soprano

Soprano Gillian Keith last performed with the Handel and Haydn Society in Bach St. Matthew Passion in 2012. A past winner of the prestigious Kathleen Ferrier Award, she made her Royal Opera, Covent Garden debut as Zerbinetta in Strauss' *Ariadne auf Naxos* and has gone on to repeat the role with great success, most recently at the Opera de Oviedo. Other operatic appearances include



Tytania in Britten's *A Midsummer Night's Dream*, also at ROH, Nannetta in *Falstaff*, and Pretty Polly in Birtwhistle's *Punch and Judy*, both for ENO. She has sung Tiny in Britten's *Paul Bunyan* for the Bregenz Festival, Elmira in Opera North's *Croesus*, Ginevra in Handel's *Ariodante* in Halle, The Woodbird in Scottish

Opera's *Siegfried*, and Poppea in Basel and in Boston.

Her concert performances include Mozart's C Minor Mass in Boston's Symphony Hall, Mahler Symphony No. 8 with the RPO, Haydn's *Creation* with CBSO, B Minor Mass at London's Barbican Hall and Handel's *Messiah* with The Toronto Symphony, as well as regular appearances at The Edinburgh Festival, under such conductors as Sir John Eliot Gardiner, Daniele Gatti, Sir Richard Armstrong, Peter Schreier, Sir Richard Hickox, Gianandrea Noseda, Harry Christophers, and Sir Mark Elder.

Gillian Keith's recordings include Handel's *Gloria* with Gardiner for Philips, and several Bach Cantatas as part of his Bach Pilgrimage on Soli Deo Gloria. She has recorded orchestral songs by Dallapiccola with Gianandrea Noseda with the BBC Philharmonic, and most recently the role of Zerbinetta for an upcoming release of *Ariadne auf Naxos* with the Scottish Chamber Orchestra under Sir Richard Armstrong, both for Chandos. Her recital discs include Debussy: Early Songs for Deux-

Elles and Schubert Lieder with fellow Canadian Gerald Finley on Marquis, as well as an all-Strauss program with pianist Simon Lepper.

Daniel Taylor, countertenor

Canadian countertenor Daniel Taylor last performed with the Handel and Haydn Society in *Messiah* in 2012. An exclusive recording artist for Sony Classical Masterworks, Taylor has made more than 80 recordings, including Bach Cantatas with the English Baroque Soloists/Gardiner (DG ARCHIV), Handel's *Rinaldo* (winner Gramophone Award) with Bartoli for the AAM/Hogwood, Sakamoto's pop-opera *Life* with the Dalai Lama narrating (SONY), and Bach Cantatas with the Bach Collegium Japan on Suzuki (BIS). Daniel's debut at Glyndebourne in Handel's *Theodoora* (recorded for ERATO) was greeted with critical praise and followed his operatic debut in Jonathan Miller's production of *Rodelinda* (for EMI). His North American opera debut came in Handel's *Cesare* at the New York Metropolitan Opera.

Daniel Taylor's recent engagements include debuts with the Dallas Symphony, the Israel Philharmonic, the Madrid National Orchestra, and the New York Philharmonic. Return engagements include the Orchestre Symphonique de Montreal, St. Louis Symphony, a European tour with the Academy of Ancient Music, and his solo recital debut in Barcelona at the Palau de la Música. Taylor is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music, Professor of Voice at the Conservatoire de musique de Montréal, Professor of Voice at the University of Ottawa, and Artist-in-Residence at Banff Centre for the Performing Arts.



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SAVE THE DATE:
March 22, 2014 at 6.30pm
Mandarin Oriental, Boston

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617 262 1815 or mmcmullen@handelandhaydn.org

Tom Randle, tenor

Tenor Tom Randle last performed with the Handel and Haydn Society in *Messiah* in 2011. He made his début with the English National Opera as Tamino in *The Magic Flute* and has repeated the role with great success at Deutsche Oper Berlin, Glyndebourne Festival Opera, Hamburg, New Zealand, and the Covent Garden Festival. Engagements have included Tom Rakewell for the Théâtre des Champs-Elysées, Netherlands Opera, Lausanne, and Bordeaux; Benedict for WNO's *Beatrice and Benedict*; Ferrando in *Cosi fan tutte* for Geneva and Brussels Operas; *Don Ottavio* in Munich and Los Angeles; *Pelleas* in Paris and London; *Idomeneo* for Scottish Opera and La Monnaie Brussels; Achilles in Tippett's *King Priam* for ENO and the Reisopera, among many others.

Randle is very active in the field of contemporary music, with several world premières to his credit, many of which were written especially for him. This includes the role of Dionysus in John

Buller's opera *The Bacchae* for ENO, the world première of Peter Schat's opera *Symposium* for the Netherlands Opera, and the world première of John Taverner's oratorio *The Apocalypse* for the BBC Proms. He also created the role of Nunez in Mark-Anthony Turnage's opera *The Country of the Blind*, written for

the 50th Anniversary of the Aldeburgh Festival, and he premiered and recorded Penderecki's oratorio *Credo* for the Oregon Bach Festival.



Sumner Thompson, baritone

Baritone Sumner Thompson last performed with the Handel and Haydn Society in *Messiah* in 2012. Thompson is in demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles, including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival, Apollo's Fire, Pacific Baroque Orchestra, Les Boreades de Montreal, Mercury Baroque, Les Voix Baroques, the Handel and Haydn Society, Boston Baroque, and Tafelmusik.

Recent and upcoming engagements include Mozart's Coronation Mass and Handel's *Messiah* with Boston's Handel and Haydn Society, Bach's St. John Passion with Orchestra Iowa and with Switzerland's Gli Angeli, Britten's *War Requiem* with the New England Philharmonic, Early Music Vancouver's summer festival with Les Voix Baroques, *Messiah* with the Indianapolis Symphony Orchestra, and Monteverdi's 1610 Vespers with the critically acclaimed Green Mountain Project.

Thompson can be heard on the Boston Early Music Festival's Grammy nominated recording of Lully's *Psyché* on the CPO label, and also with Les Voix Baroques on *Canticum Canticorum*, Carissimi Oratorios, and *Humori*, all on the ATMA label.



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PHOTO BY STEPHEN SHEFFIELD



HANDEL AND HAYDN SOCIETY

PERIOD INSTRUMENT ORCHESTRA

VIOLIN I

Aislinn Nosky*
Joan & Remsen Kinne Chair
Clayton Hoener
Abigail Karr
Linda Quan
Krista Buckland Reisner
Katherine Winterstein

VIOLIN II

Christina Day Martinson*
Dr. Lee Bradley III Chair
Jesse Irons
Susanna Ogata
Adriane Post
Jane Starkman
Guimmar Turgeon

VIOLA

David Miller*
Chair funded in memory of Estah & Robert Yens
Anne Black
Jenny Stirling
Barbara Wright

CELLO

Guy Fishman*
Candace & William Achtmeyer Chair
Paul Dwyer
Sarah Freiberg

BASS

Robert Nairn*
Amelia Peabody Chair
Heather Miller Lardin

OBOE

Stephen Hammer*
Chair funded in part by Dr. Michael Fisher Sandler
Marc Schachman

BASSOON

Andrew Schwartz*

TRUMPET

Jesse Levine*
Paul Perfetti

TIMPANI

Jonathan Hess*
Barbara Lee Chair; in memory of John Grimes

ORGAN/HARPISCHORD

Ian Watson*
Organ Chair funded in memory of Mary Scott Morton

ORGAN

Justin Blackwell

* Concertmaster

* Principal

String players are listed alphabetically within each section, after the principal.

HANDEL AND HAYDN SOCIETY

CHORUS

FUNDED IN PERPETUITY BY JANE AND WAT TYLER

CHORUSMASTER

John Finney

*The Cabot Family
Chorusmaster Chair in memory of Ned Cabot*

SOPRANO

Elissa Alvarez
Jennifer Ashe
Jessica Cooper
Cassandra Extavour
Monica Hatch
Jessica Petrus
Margot Rood
Sonja DuToit Tengblad
Erika Vogel
Brenna Wells

ALTO

Douglas Dodson
Mary Gerbi
Katherine Growdon
Catherine Hedberg
Margaret Lias
Miranda Loud
Emily Marvosh
Reginald Mobley

TENOR

Jonas Budris
Marcio de Oliveira
Thomas Gregg
Randy McGee
Alex Powell
Stefan Reed

BASS

Jonathan Barnhart
Jacob Cooper
Thomas Dawkins
Bradford Gleim
Scott Jarrett
Donald Wilkinson

HANDEL AND HAYDN SOCIETY HOLIDAY SING

DECEMBER 14, 11AM & 2PM
THE GREAT HALL AT FANEUIL HALL

John Finney, conductor

Handel and Haydn Society Chorus

Celebrate the holidays with H&H! H&H's children's choirs and professional chorus invite you and your family to sing along to holiday favorites in a festive hour-long concert suited for all ages at Boston's historic Great Hall at Faneuil Hall.

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Haydn

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HARRY CHRISTOPHERS, ARTISTIC DIRECTOR



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VIVALDI GLORIA
February 21, 2014

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MESSIAH



GEORGE FREDERIC HANDEL

BORN 23 FEBRUARY 1684 DIED 14 OF APRIL 1759

Presented to the Standard and Haydn Society by
Carl Zerahn, as a token of the highest
Esteem and Friendship. —

Boston, Nov. 12, 1872.

A FACSIMILE COPY OF THE MESSIAH SCORE GIVEN TO H&H WITH AN INSCRIPTION THAT READS "PRESENTED TO THE HANDEL AND HAYDN SOCIETY BY CARL ZERAHN AS A TOKEN OF THE HIGHEST ESTEEM AND FRIENDSHIP."

PROGRAM NOTES

UNCERTAIN BEGINNINGS AND AN ENDURING LEGACY

In a letter to a friend dated July 10, 1741, Charles Jennens, a librettist who had supplied George Frideric Handel with the texts for other oratorios, explained that he sent a collection of scripture passages to Handel in the hope that the composer would set it. Jennens' text, assembled from the Old and New Testaments, is not dramatic; rather, the text refers to the prophesy and birth of Christ (Part 1), his death and resurrection (Part 2), and the redemption and response of the believer (Part 3).

Although Italy was the birthplace of the oratorio, *Messiah* and other Handel oratorios ensured the genre's place in the history of music. The term "oratorio" originally referred to the building in Rome in which the faithful observed spiritual devotions; it was then used to describe the music performed as part of the services there. Handel composed his first oratorio, *La Resurrezione*, while in Rome in 1708. He returned to oratorio

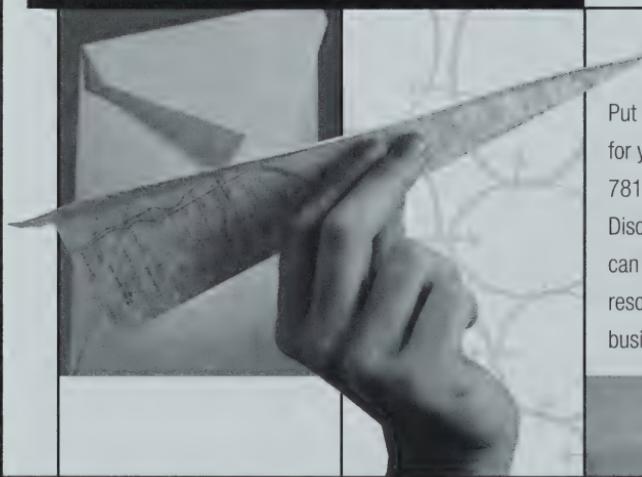
composition in the 1730s and 1740s when living in England; however, he did not write in the Italian style, but fused the dramatic writing he had perfected in his operas with the English tradition of choral anthems.

In London in the early 1740s, Handel's popularity as an opera composer was waning. It was during this time that two fortuitous events occurred: Jennens sent Handel the wordbook for *Messiah*, and William Cavendish, Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin to participate in a season of oratorio concerts to benefit local charities. Seizing the opportunity to present his works in Dublin, Handel set Jennens' text in just 24 days. Dublin was a major cultural center at this time and received Handel with open arms. Anticipation for the composer's new oratorio ran so high that an announcement in the *Dublin Journal* requested that ladies "would be pleased

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to come without hoops [in their skirts] ... making room for more company."

In January 1742, the deans of Dublin's St. Patrick's Church and Christ Church were asked to allow their choir members to participate in what would be the premiere performance of *Messiah*. Christ Church agreed, and at first it seemed that St. Patrick's Church also concurred. However, the dean of St. Patrick's Church, Jonathan Swift, revoked permission, claiming never to have granted it in the first place. This turn of events was potentially disastrous because both churches had to agree in order for the performance to proceed. Eventually Swift did agree, and the work premiered at Dublin's Music Hall on Fishamble Street on April 13, 1742.

Handel returned to London and, in 1743, gave that city's premiere of *A Sacred Oratorio*; he refrained from titling the work *Messiah* because of objections to the use of Biblical texts in a concert setting. Some of these complaints appeared in the press on the same day the work was advertised. An anonymous letter to the *Universal Spectator* raised concerns about the use of Biblical texts as well as about the propriety of theater performers (whose morals were assumed to be questionable) singing these sacred texts: "I ask if the Playhouse is a fit Temple to perform [a sacred oratorio] in, or a Company of Players fit Ministers of God's Word."

These first London performances were not as successful as those in Ireland; beginning with the 1750 performance to benefit the Foundling Hospital, however, *Messiah* became an annual event in London. Objections to Handel's sacred oratorio had subsided and been replaced with descriptions similar to that of Miss Catherine Talbot in 1756: "The only public place I have been to this winter was to hear the *Messiah*, nor can there be a nobler entertainment." Soon the work's fame spread throughout the Old and New Worlds.

The enduring appeal of *Messiah* lies in the sum of its parts; each solo or chorus is beautiful on its own, but together the numbers create a whole that speaks meaningfully to each individual. Although Jennens expressed



Hallelujah: To stand or not to stand?

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the "Hallelujah" chorus that he sprung to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the "Hallelujah" chorus.

It is a tradition that has survived centuries. Joseph Haydn is said to have participated during a visit to London. Throughout the world, audiences regularly take to their feet at the opening bars of the "Hallelujah" chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. There are a great deal of first-hand accounts of *Messiah* performances from Handel's lifetime, but none refers to the audience rising en masse for the "Hallelujah" chorus. In recent decades, a number of conductors—including Robert Shaw and Christopher Hogwood—have argued against the tradition, suggesting it is a distraction from Handel's powerful opening to the chorus.

Both practices remain very common among Boston's music lovers. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.



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JAN 17 FRI 1:30PM
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disappointment with Handel's setting of his text drawn from Scripture, posterity has determined that Handel did indeed fulfill Jennens' wish that he "lay his whole Genius and Skill upon it ... as the Subject excels every other Subject. The Subject is Messiah."

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2013–2014 Christopher Hogwood
Historically Informed Performance Fellow

The Changing Shape of the Oratorio

At the 1742 premiere of *Messiah* in Dublin, it is estimated that Handel had a combined ensemble of approximately 50 performers, with almost the same number of vocalists as instrumentalists. The chorus was made up of experienced singers from the better church choirs, and two different soloists shared the roles for each voice part. While the chorus had no female singers, the soprano and alto solo parts were sung by women. For the Dublin premiere, Handel rewrote three soprano arias for alto solo, most likely for Mrs. Susanna Cibber, a well-known actress and alto. One story relates that Mrs. Cibber's performance of "He was despised" was so moving that an audience member shouted "For this thy sins be forgiven!"

For the ensuing London performances, Handel had slightly more singers available to him; he continued to divide the solo numbers between two soloists, who would have sung the choruses as well. After Handel's death in 1759, *Messiah* performances featured similar performing forces. In 1771, at one of the regular performances to benefit the Foundling Hospital, 26 volunteer singers augmented the professional chorus of 30. This is the first known performance of *Messiah* with a volunteer chorus and the first time the chorus was significantly larger than the orchestra.

The trend of larger choruses, and eventually larger orchestras to match them, reached new heights with a *Messiah* performance at a five-day Handel festival at Westminster Abbey in 1784. The organizers wanted to mount performances "on such a scale of magnificence, as could not be equaled

in any part of the world." They achieved this goal by assembling some 250 singers plus 250 instrumentalists. The accuracy of playing impressed music chronicler Charles Burney, who wrote: "When all the wheels of that huge machine, the Orchestra, were in motion, the effect resembled a clock-work in everything, but want of feeling and expression."

In 1857, the Sacred Harmonic Society of London mounted a festival performance of *Messiah*, *Judas Maccabaeus*, and *Israel in Egypt* with 2,000 voices and 500 instrumentalists in the Crystal Palace. Two years later, a similar festival held in the same venue featured 2,765 singers and 460 instrumentalists. The triennial Handel Festival reached maximum performing forces in 1883 with 4,000 singers and 500 instrumentalists. Compared to these massive numbers, the early 20th-century performances of *Messiah* seem somewhat small. In 1902, Ebenezer Prout conducted his own arrangement of *Messiah* using an orchestra of 65 and a chorus of 300. Sir Thomas Beecham continued this trend by performing Prout's edition of the oratorio annually in London and throughout England. These performances, however, are still substantially larger than those conducted by Handel. The growing number of performers, now largely volunteer or amateur, indicates not only the appropriation of *Messiah* as a symbol of English nationalism, but also the oratorio's widespread appeal on multiple levels. Perhaps the best example of this is the popularity of the *Messiah* "sing-in" begun in the 1960s.

In the 20th century, there was renewed interest in reconstructing performances using Handel's original performing forces. Today's performance reflects the historically informed practice of using smaller ensembles and period instruments, combined with the devotion and passion that has characterized this oratorio from its inception.

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PROGRAM TEXTS

PART THE FIRST

SINFONY

RECITATIVE, ACCCOMPANIED (TENOR)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

RECITATIVE, ACCCOMPANIED (BASS)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

ARIA (COUNTERTENOR)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

RECITATIVE (COUNTERTENOR)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us".

(Isaiah VII, 14; Matthew I, 23)

ARIA AND CHORUS (COUNTERTENOR)

O Thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.

(Isaiah XL, 9; LX, 1)

RECITATIVE, ACCCOMPANIED (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

(Isaiah LX, 2-3)

ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

PIFA

RECITATIVE (SOPRANO)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

RECITATIVE, ACCCOMPANIED (SOPRANO)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

RECITATIVE (SOPRANO)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke II, 10-11)

RECITATIVE, ACCOMPANIED (SOPRANO)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

ARIA (SOPRANO)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

RECITATIVE (COUNTERTENOR)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

ARIA (COUNTERTENOR AND SOPRANO)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28-29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew XI, 30)

PART THE SECOND**CHORUS**

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

ARIA (COUNTERTENOR)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. (Isaiah LIII, 3:1,6)

CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

CHORUS

All we, like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

RECITATIVE, ACCOMPANIED (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him. (Psalm XXII, 8)

RECITATIVE, ACCOMPANIED (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

ARIA (TENOR)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

RECITATIVE, ACCOMPANIED (TENOR)

He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

ARIA (TENOR)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

PLEASE TURN THE PAGE QUIETLY

CHORUS

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7-10)

RECITATIVE (TENOR)

Unto which of the angels said He at any time: "Thou art My Son, this day have I begotten Thee?"

(Hebrews I, 5)

CHORUS

Let all the angels of God worship Him.
(Hebrews I, 6)

ARIA (COUNTERTENOR)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. (Psalm LXVII, 18)

CHORUS

The Lord gave the word; great was the company of the preachers.
(Psalm LXVII, 11)

ARIA (SOPRANO)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.
(Romans X, 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world.
(Romans X, 18)

ARIA (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed.
(Psalm II, 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us.
(Psalm II, 3)

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

ARIA (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah.

(Revelation XIX, 6; XI, 15; XIX, 16)

PART THE THIRD**ARIA (SOPRANO)**

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.
(Job XIX, 25-26; I Corinthians XV, 20)

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

RECITATIVE, ACCOMPANIED (BASS)

Behold, I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

ARIA (BASS)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption and this mortal must put on immortality. (I Corinthians XV, 52-54)

RECITATIVE (COUNTERTENOR)

Then shall be brought to pass the saying that is written; Death is swallow'd up in victory. (I Corinthians XV, 54)

DUET (COUNTERTENOR AND TENOR)

O Death, where is thy sting? O Grave,
where is thy victory? The sting of death is
sin and the strength of sin is the law.
(I Corinthians XV, 55-57)

CHORUS

But thanks be to God, who giveth us the
victory through our Lord Jesus Christ.
(I Corinthians XV, 55-57)

ARIA (SOPRANO)

If God is for us, who can be against us?
Who shall lay anything to the charge of
God's elect? It is God that justifieth: Who
is he that condemneth? It is Christ that
died, yea rather, that is risen again, who
is at the right hand of God, who makes
intercession for us.
(Romans VIII, 31, 33-34)

CHORUS

Worthy is the Lamb that was slain, and
hath redeemed us to God by His blood,
to receive power, and riches, and wisdom,
and strength, and honor, and glory, and
blessing. Blessing, and honor, glory, and
pow'r be unto Him that sitteth upon the
throne and unto the Lamb for ever and
ever. (Revelation V, 12-13)

CHORUS

Amen.

Our thanks to a longtime friend of
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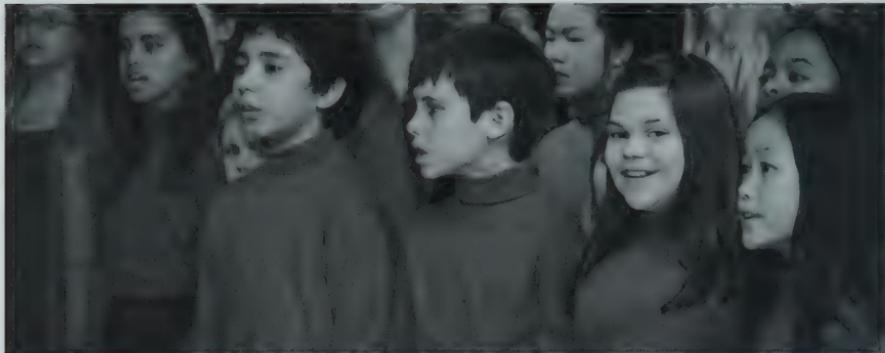


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VAP SINGERS AT THE BOSTON CHILDREN'S MUSEUM

December 1, 2013 at 11am

The Common Room at the Boston Children's Museum

H&H first brought family-oriented programming to Boston Children's Museum in 2011, when the Vocal Quartet gave a free performance during school vacation week. Since then, H&H has established a regular presence at the museum with VAP Singers performances and period instrument demonstrations.

CONCERTS AT THE POINT

January 12, 2014 at 3pm

United Methodist Church, Westport, MA

H&H musicians Christina Day Martinson; violin; Susanna Ogata, violin; Guy Fishman, cello; and Ian Watson, harpsichord perform a program of Vivaldi sonatas for the Concerts at the Point concert series in Westport, MA.

www.concertsatthepoint.org

BOSTON YOUTH SYMPHONY ORCHESTRA

January 19, 2014 at 3pm

Sanders Theatre at Harvard University

Puccini *Tosca*

Federico Cortese, conductor

For the third straight year, H&H performs as the chorus in BYSO's opera production. In January 2014 BYSO will offer Puccini's *Tosca* at Sanders Theatre.
www.bysoweb.org

UPCOMING CONCERTS BY H&H MUSICIANS

Susanna Ogata and Julia McKenzie, violins

Abendmusik with Newton Baroque

The ensembles pay homage to the 17th century tradition in Lübeck German of free concerts during the Advent season with a program of music by Dietrich Buxtehude, Matthias Weckmann, Nicolaus Bruhns, Johann Christoph Pez, and Heinrich Biber.

December 7, 2013 at 8pm

Second Church, 60 Highland St, West Newton, MA

Eric Hoeprich, clarinet, with the London Haydn Quartet in music of Haydn, Beethoven, and Mozart.

January 18, 2014 at 8pm

First Church, 11 Garden St, Cambridge, MA

www.bemf.org

Thomas Gregg, tenor and Thomas Stumpf, piano, perform Schubert's *Winterreise*, with a multimedia presentation of original winter photography and texts.

January 26, 2014 at 3pm, Distler Performance Hall, Granoff Music Center, Tufts University

February 1, 2014 at 8pm, Seully Hall, The Boston Conservatory

Susanna Ogata, violin and Ian Watson, fortepiano

Beethoven and the Romantic Violin

January 30, 2014 at 8pm, First Religious Society, 27 School St., Carlisle

January 31, 2014 at 8pm, Congregational Church, 130 Newton St, Weston

February 1, 2014 at 8pm, Salem Athenaeum, 337 Essex St., Salem

February 2, 2014 at 4pm, Ascension Memorial Church, 31 County St, Ipswich

February 3, 2014 at 7:30pm, Christ Church, Zero Garden St, Cambridge

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BICENTENNIAL BEAT

THE EVOLUTION OF MESSIAH

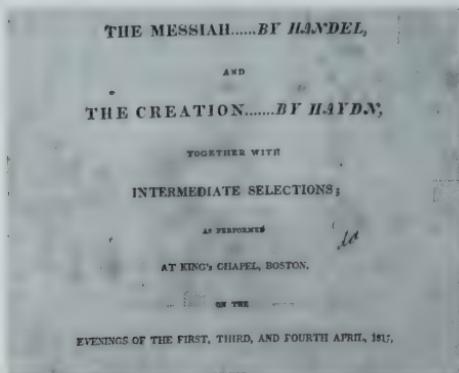
Many versions of *Messiah* exist today. Some were the result of Handel adapting the score for specific performances and performers, while others were made after the composer's death to accommodate the musical tastes of the day. Here are a few of those changes:

- 1742** Handel altered the original manuscript, composed in August and September 1741, for the first Dublin performance in April 1742, including replacing arias with recitatives and rewriting soprano arias for alto.
- 1743** Handel added two new numbers for London performances.
- 1750** The Italian castrato Gaetano Guadagni (1728-1792) inspired Handel to revise three arias including "But who may abide" and "For he is like the refiner's fire." On the manuscript for these works Handel wrote "for Guadagni."
- 1758** Handel divided "He shall feed his flock" between soprano and alto soloists.
- 1786** Johann Adam Hiller shortened and reordered movements in the oratorio for a performance in Leipzig, and, created what Hiller himself described as "an entirely new score, what Handel himself might have written for the present day."
- 1789** Mozart also arranged *Messiah* in the late 1780s. He mainly re-orchestrated passages; however, he also rewrote Handel's aria "If God Be for Us" from Part III, as an accompanied recitative.

Throughout the 19th century, H&H owned and performed several of the popular editions of *Messiah* in circulation. One of the most popular with audiences was the Mozart version, although it, too, was revised by others, including Robert Franz (1815-1892), who was commissioned by the Society in 1875 to add parts "to several numbers of the work which Mozart had omitted to complete in the admirable manner in which he had fitted the rest of the oratorio for public performance in Vienna." One reviewer commented on the premiere of this edition on December 24, 1876: "To music students and observers the improvement must have been palpable." The original Mozart edition of *Messiah* was not heard until the 20th century when H&H gave the American premiere on December 8 and 10, 1967.

FROM THE ARCHIVES

Concert program covers often reflect the time in which they were created. These program covers from Handel and Haydn Society *Messiah* performances reflect contemporary tastes, and point to the oratorio becoming known as "The Christmas Oratorio."



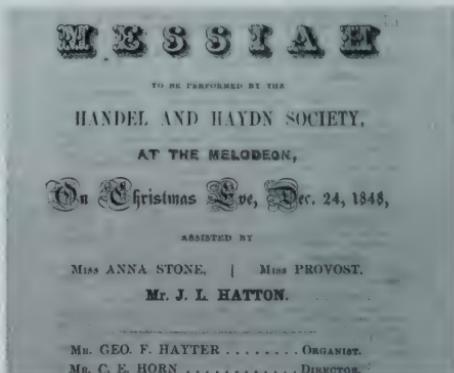
1817



1854



1862



1848



1862



1875



HARRY CHRISTOPHERS COACHES VAP SINGERS AT A REHEARSAL FOR BACH ST. MATTHEW PASSION. PHOTO: KYLE T. HEMINGWAY

THE KAREN S. AND GEORGE D. LEVY EDUCATIONAL OUTREACH PROGRAM

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The Vocal Apprenticeship Program (VAP)

provides talented young singers in grades 3-12 the opportunity to sing in a chorus, take musicianship classes, perform with professional musicians, and receive private voice instruction.

The Vocal Quartet, comprising H&H professional singers, visits schools with original presentations designed to teach music history in an entertaining, age-appropriate way.

Collaborative Youth Concerts bring choirs from Greater Boston area high schools together to perform alongside Handel and Haydn Society musicians in their home communities and Symphony Hall.

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Upcoming Performances

WINTER CHORAL CONCERT

Dec 8, 2013, at 5pm
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Dec 14, 2013, at 11am and 2pm
The Great Hall at Faneuil Hall

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Dec 31, 2013 at 1pm
Hynes Convention Center

VAP SOLOISTS RECITAL

Jan 8, 2014, at 7:30pm
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VAP Auditions

January 4, 2014
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For more information see pg. 38

See the Educational Outreach Program in action at handelandhaydn.org/education.

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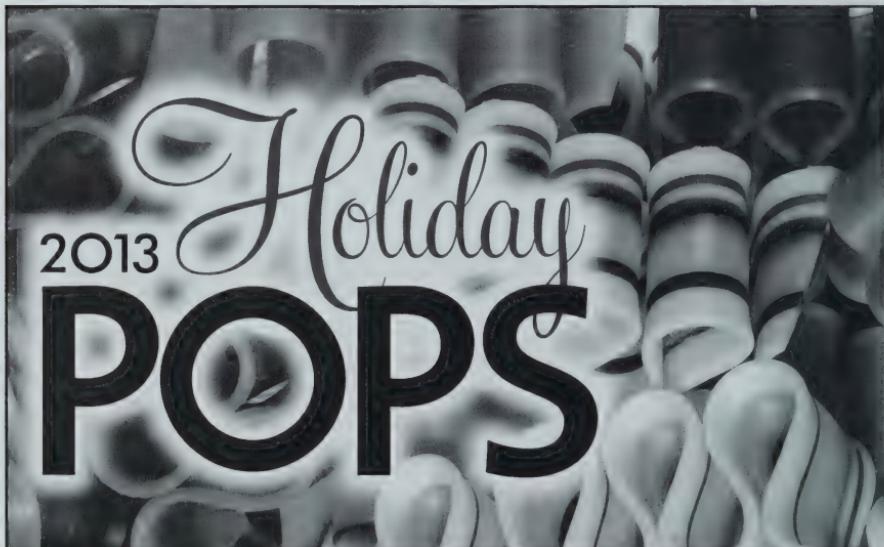
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For further information, or to let us know that you have made a bequest, please contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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THE GREAT HALL AT FANEUIL HALL

John Finney, conductor
Handel and Haydn Society Chorus
Singers
Youth Chorus
Young Men's Chorus
Young Women's Chamber Choir

A BACH CHRISTMAS

THU, DEC 19 AT 8PM
SUN, DEC 22 AT 3PM
NEC'S JORDAN HALL

Scott Metcalfe, conductor
Period Instrument Orchestra and
Chorus

J.S. Bach Cantata 62, *Nun komm, der
Heiden Heiland*
J.C. Bach *Lieber Herr Gott, wecke
uns auf*
Praetorius *In dulci jubilo a 8*

BEETHOVEN SYMPHONY NO. 4

FRI, JAN 24 AT 8PM
SUN, JAN 26 AT 3PM
SYMPHONY HALL

Richard Egarr, conductor
Alison Balsom, trumpet
Period Instrument Orchestra

Haydn Symphony No. 104, *London*
Haydn Trumpet Concerto
Beethoven Symphony No. 4

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FRI, FEB 21 AT 8PM
SUN, FEB 23 AT 3PM
SYMPHONY HALL

Harry Christophers, conductor
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Period Instrument Orchestra and
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Vivaldi Gloria in D Major
Handel *Salve Regina*
Handel *Foundling Hospital Anthem*

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FRI, MAR 14 AT 8PM
SUN, MAR 16 AT 3PM
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Harry Christophers, conductor
Handel and Haydn Society Chorus

Bach *Jesu, meine Freude*
Byrd *Laudibus in sanctis*
Byrd *Agnus Dei*
Bach *Singet dem Herrn*

MENDELSSOHN'S LIBRARY

FRI, APR 4 AT 8PM
NEC'S JORDAN HALL
SUN, APR 6 AT 3PM
SANDERS THEATRE

Aisslinn Nosky, violin and leader
Period Instrument Orchestra

Handel Concerto Grosso in B Minor,
Op. 6, No. 12
Bach Concerto for Two Violins, BWV
1043
Mendelssohn Violin Concerto in D
Minor

HANDEL SAMSON

FRI, MAY 2 AT 7.30PM
SUN, MAY 4 AT 3PM
SYMPHONY HALL

Harry Christophers, conductor
Joshua Ellicott, tenor (*Samson*)
Joëlle Harvey, soprano (*Dalila*)
Catherine Wyn-Rogers, mezzo-soprano
(*Micah*)
Matthew Brook, bass-baritone
(*Manoah*)
Dashon Burton, bass-baritone
(*Harapha*)
Stefan Reed, tenor (*Messenger*)
Teresa Wakim, soprano
(*Israelitish Woman*)
Period Instrument Orchestra and
Chorus

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WITH MARK MORRIS DANCE GROUP
MAY 15-18
CITI PERFORMING ARTS CENTER™
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Acis & Galatea is a Cal Performances/Berkeley/Mark Morris Dance Group production in association with Celebrity Series of Boston; Harriman-Jewell Series, William Jewell College, Kansas City; Harris Theater for Music and Dance, Millennium Park, Chicago; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts.

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Joseph Stillitano	Conductor, Young Men's Chorus	
Heather Tryon	Conductor, Singers & Youth Chorus	
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Anna Carr	Pianist	
Alexandra Lutkevich	Pianist	
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Michelle Shoemaker	Musicianship Instructor	
Vale Southard	Musicianship Instructor	
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Carrie Cheron	Alto, Vocal Quartet	
Christian Figueroa	Tenor, Vocal Quartet	
RaShaun Campbell	Bass, Vocal Quartet	
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To learn how to volunteer, contact our volunteer coordinator at volunteers@handelandhaydn.org or 617 262 1815.

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Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

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SYMPHONY HALL PATRON INFORMATION

For patrons with disabilities: elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room in the first balcony. Each serves drinks starting one hour before each performance and during intermission.

Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

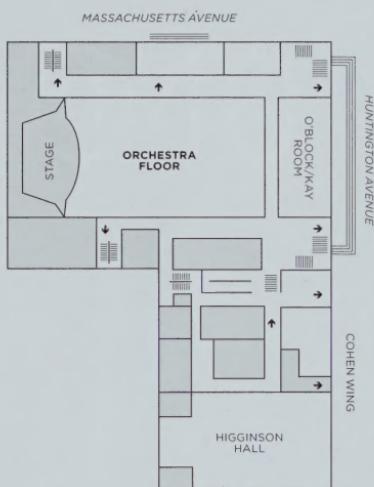
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

Shop: Handel and Haydn CDs and other merchandise are available to purchase in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



HANDEL AND HAYDN SOCIETY

GENERAL INFORMATION

Horticultural Hall
300 Massachusetts Ave
Boston, MA 02115

handelandhaydn.org
info@handelandhaydn.org

617 262 1815

BOX OFFICE

Hours Monday-Friday, 10am-6pm
Phone 617 266 3605
Web tickets.handelandhaydn.org
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GROUP SALES

Groups of 10 or more save 20%.
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PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

Pre-Concert Conversation Locations:

Symphony Hall:
Higginson Hall (in the Cohen Wing)

NEC's Jordan Hall and Sanders Theatre:
Inside the concert hall

CONNECT WITH THE SOCIETY

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MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society and guest artists throughout the season. Your purchases help support our education and artistic programming.

Shop Locations:

Symphony Hall:
Cohen Wing near Higginson Hall
NEC's Jordan Hall:
Orchestra level near the coat room
Sanders Theatre:
Memorial Transept outside the hall

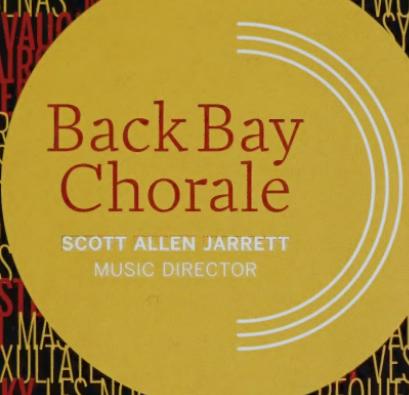
Merchandise is also available online at handelandhaydn.org/shop.

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